PELPUP NEWS

SUMMER EDITION 1980 Number 39

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

August 1980

Dear Pelpup,

Each year we have many letters asking the same question, "Why haven't I had my magazine?" Usually, the answer is that the writer's subscription has run out. Now, on the top right-hand corner of the envelope in which this magazine came, some of you will see a figure—1 or 2 or 3 etc. This denotes the number of magazines still due to you after this one—so, if there is no number on your envelope your subscription is DUE and you will find a renewal form in the magazine. Before the Pelpups who have renewed since July 1st reach for pen and paper to write and complain, I know your envelopes will not be marked, or else marked incorrectly, but once the envelopes have been written, it is not possible to go through all the boxes to search out odd ones. Don't worry, your card in our files is up to date and correct.

On the cover of this issue of the Pelpup News, you can see the full range of Vent puppets we produce. With any two of these characters, you and a friend, can produce acts of great variety.

Inside, is a picture of the new characters, Charlie Brown and Woodstock, which are now available to keep Snoopy in order. Also meet Lulabelle, who is in production again after a break of some years. She is a most versatile lady with her long loose limbs.

Competition Results—As not a few of you noticed, there were two pairs of matching Pelpops, numbers 8 and 23 and 22 and 26. So we had two draws for two sets of three prize winners, those who found both pairs being entered for each. The winners are:— Nicola Allsop from Ilford, Paul Buchanan from Auckland, New Zealand, Ian Hall from Branthwaite, Cumbria, Andrew Helsby from Olney Bucks, Caroline Holloway from Honley, Yorks, Mark Serelstad from Bishop, Ca., U.S.A.

Playwriting Competition:—"Johnny's Guardian Dog" by Emma Williams from Newport. "Prince Not so Charming" by Deirdre McDonald from Yakima, Wa., U.S.A. "Scrooge" by Miriam Power.

Cartoon Competition:—J. Deborah Crispin, P. J. Maddison from Aspley, Nottingham, Scott Wagstaff from Allentown, Pa., U.S.A., Elizabeth Hole from Chippenham, Wilts.

Stamps:—James Davis from Holt, Mi., U.S.A. Matthias Menge from Tarp, W. Germany.

Photographic Competition:— Sarah and Leah Gaffen, Bridget Hill, Jackie Wright.

Will all the prize winners write and tell me which puppet they would like, and give a second choice. If you want a catalogue first, please ask for one. Vents and 24″ puppets are not included in your choice.

We have decided to discontinue the stamp collecting competition, although, if you would still like to send them, Christchurch Priory would be grateful and we will pass them on, but, sorry no prizes. The competitions for the next issue will be as usual for plays, cartoons and photographs (black and white ones if possible). Please do remember to put your name, address and age on your entries. This is important.

We have two other competitions for you in this issue. Firstly two pictures on page 18 with twelve differences. Draw a circle around each difference on picture No. 2 (the number is not one of the differences), cut out Picture No. 2, and send it to us. Two prizes for the first two correct answers drawn from the "hat" on November 20th.

Acrostic Puzzle—in case you don't know how to do this, here is an example:—"My first is in bat, but not in ball". The letter "t" is the only letter in bat which is not in ball, so you know that the first letter of the word is "t". That was an easy clue, the ones in the puzzle are a bit harder, but the answer is something you all have. The answer is two words, the first word has six letters, the second eight. Write your answers on a postcard or the back of an envelope. Don't forget your name and address. Again two prizes for the first two correct answers drawn on November 20th.

We are intending to produce some new leaflets on theatre construction, lighting units and scenery as we have so many enquiries about these topics. In the Christmas issue we will give you details.

For those of you who have difficulty drawing scenery, you can purchase our printed scenes, ready for you to paint, cut out, and mount, from your local retailer. Also, books of plays, especially written for Pelham Puppets.

That's all—good luck with the competitions.

Good Luck,

Pelpop

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR

50p

for 2 years' subscription

Date.....

NAME .....

ADDRESS .....

.....

.....

An Enchanted Theatre!

A wonderful new theatre—which includes a puppet theatre—has recently opened in London. All Pelpups will be warmly welcomed and will find very much to interest them . . .

The theatre is THE POLKA CHILDREN'S THEATRE and its address is 240 The Broadway, Wimbledon, London SW19. Of course, "POLKA" has been famous for many years as a company touring Britain, with all sorts of puppets—marionettes, glove-puppets, rod-puppets, shadow-puppets and even puppets made of paper. For fourteen years the company has toured all the major theatres of Britain. Perhaps you may have seen a show on one of their visits to your town!

Now, at last, "POLKA" has its own home—and that home is one of the most beautiful small theatres in the world! As you walk in, the everyday world is left behind—you enter a magical fairground where everything is beautifully painted, carved and decorated. Yes, it looks just like a fair—and

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For the benefit of new members, the subscription of 50p entitles you to a badge and two years' subscription to the magazine—i.e., four magazines, one on joining, that is the current copy, and the next three issues. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada:—

2 years $2

Please pay by International Money Order or Cash if more convenient.

in every stall puppets are exhibited. The oldest date from 2,000 B.C. and are pottery marionettes from Greece, while the most modern puppets are Czech and Rumanian "Space-Age" puppets . . .

Passing through the fair, you hang your coat on the spine of a monster—and then you head upstairs to the theatre. On the way you see a fabulous collection of British toys and all sorts of working models—including a huge panoramic view over Arabia! This sets the scene for the theatre itself, which looks like an Arabian Nights Palace in red and brown . . .

The theatre seats 300 people and is perfect for all sorts of play, as well as all sorts of puppets. Here POLKA stage an incredible variety of puppet work and plays for children. The stage has trap-doors in all directions. Complicated gantries hang overhead, so the marionette operators can work out of sight above the stage. There are hundreds of spot-lights and a fine sound system—everything you need to put on a show!

Since the Queen Mother opened this unique theatre last November, thousands of children have been to see the plays—to enjoy the Magic Pantry—and play in the lovely playground, where all the play-things are enormous puppets! In fact, the theatre has played to 85% of its capacity since it opened—an amazing figure, at a time when adult theatres are closing down in all directions!

It is probably because "POLKA" is so special that it is so popular. Nowhere else in the world can one see so much, in such beautiful surroundings! There is a similar theatre in Moscow—but honestly our British version is better!

Pelpups will always receive a warm welcome—and they will find a huge display of over 60 Pelham Puppets, busily performing their Circus in The Adventure Room! The best way to keep informed about POLKA is to send £1 and join the Mailing List. Write to

POLKA POST
POLKA CHILDREN'S THEATRE
240 The Broadway
London SW19

or ring 01-543 4888.

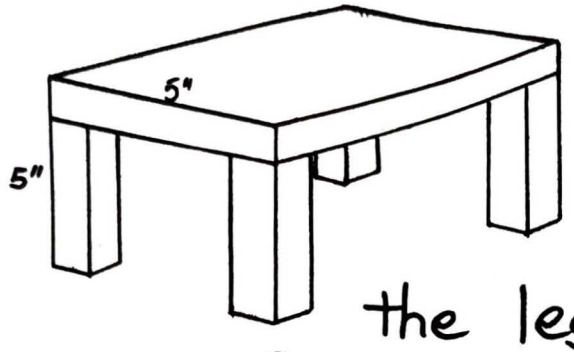
The theatres' new season gets under way in September with performances of THE LITTLE DONKEY, a folk-tale from Peru which uses actors *and* large animal puppets, and TROY—AND BEYOND, in which magnificent rod-puppets act out the wonderful adventures of Odysseus . . . Then comes SHADOW-PLAY!—a wonderful show in which you are taught exactly how to make your own shadow-puppets. And after that comes CHRISTMAS CRACKERS, the most exciting show of the year—but I'm sure that by then you will have joined the thousands of children who are part of the growing "POLKA" family.

Walk up, walk up—!—it's the home of all children, and all puppets too . . . . !

Richard Gill, POLKA DIRECTOR

Making simple props out of thin card.

This table and chair is very easy to make. For the table, cut out <u>two</u> pieces of card as in FIG. I. These shapes make the legs. Cut along the solid lines and <u>fold</u> along the <u>dotted</u> lines. The chair legs are the same pattern but measure 3" instead of 5" as illustrated. The pattern makes <u>2</u> legs — see fig. III.



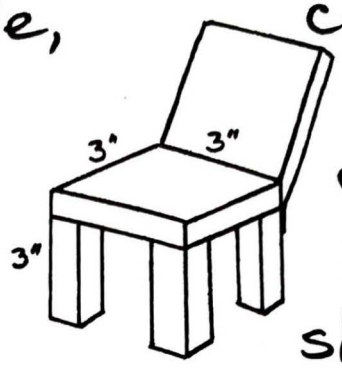


FIG. I.

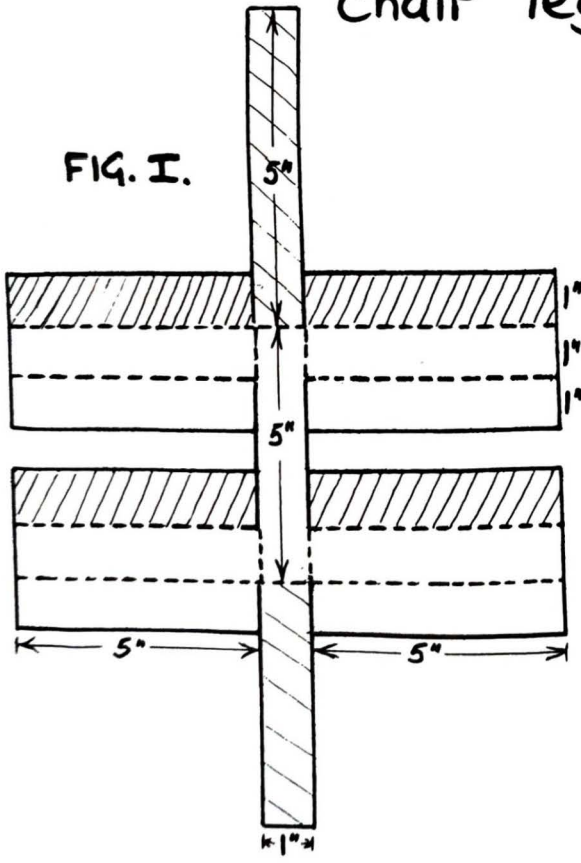
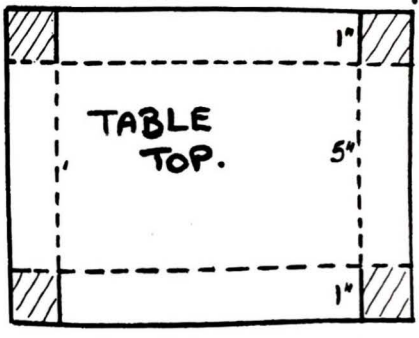


FIG II



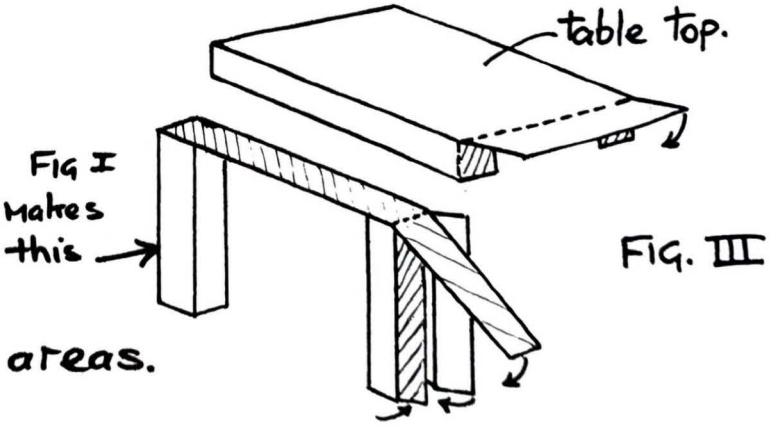
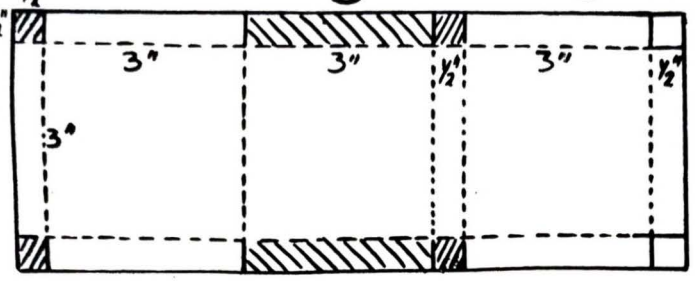


FIG. III

Paste, or glue shaded areas.
(3 inches = 7½ c.m.)
(5 inches = 13 c.m.)

The seat and back of the chair are made by cutting out shape FIG IV

FIG IV



FOLD along dotted lines as shown in FIG V

GLUE OR PASTE shaded areas then stick seat to legs

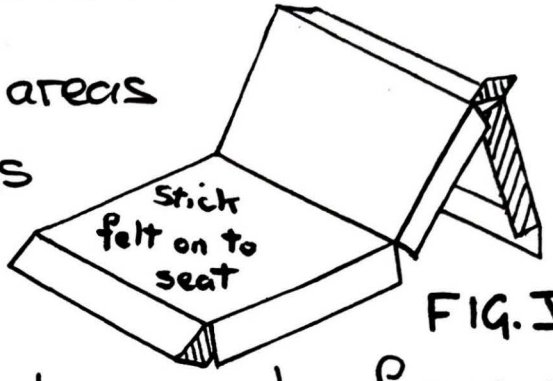


FIG. V

Of coarse, more permanent props can be made from small blocks of wood. Or cut out shapes of ½" plywood and dowel together as in FIG VI and FIG VII. All sorts of shapes can be used for pianos, benches, stools etc.

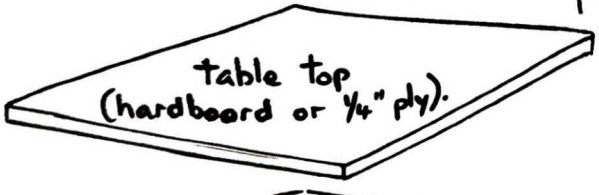
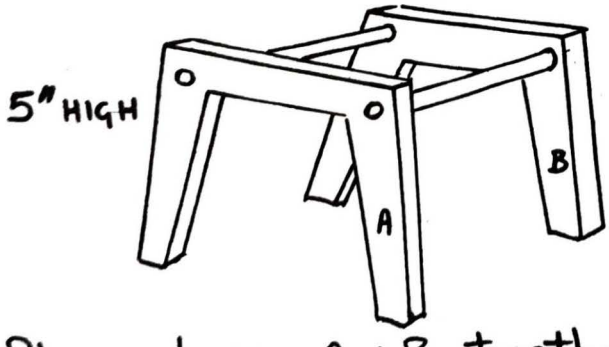


FIG VII



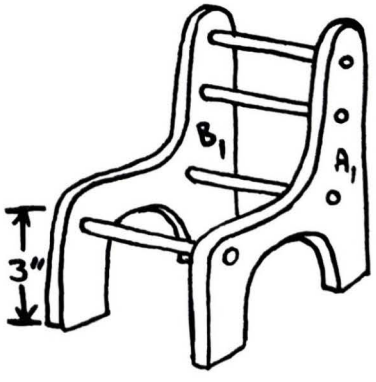
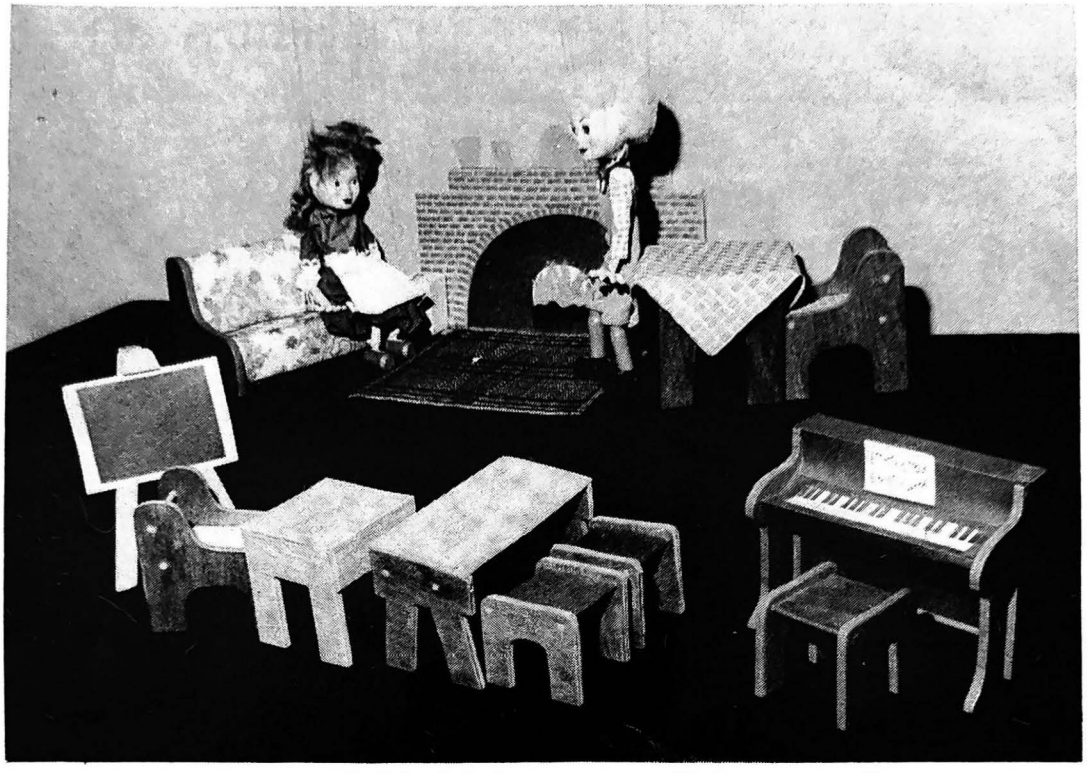
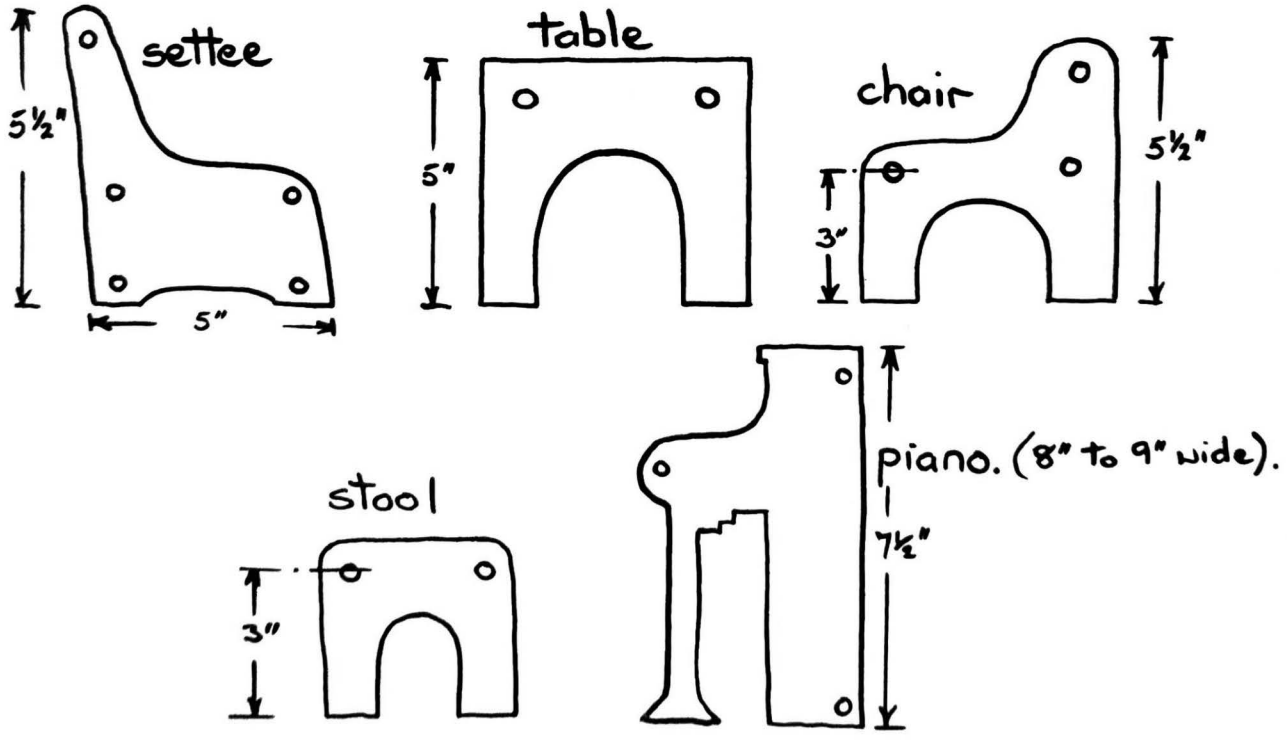


FIG VI.

Place shapes A & B together, drill through ¼" hole. Use ¼" dowel cut about 5" or 6" in length, glue and fit together. Table top is glued & pinned in place.

Some examples of props that can be made from 3/8" or 1/2" plywood and 1/4" dowel.





PUPPET WEEK AUGUST 11—16

Lower Hall, Battersea Town Hall, Lavender Hill, SW11
EVENING PERFORMANCES AND FAYRE
Mon 11: Whisper and Shout Puppets
Tues 12: Black Box Puppets
Wed 13: Derek Carpenter's Puppets
Thu 14: Cap and Bells Plus
Fri 15: Theatre of Puppets
Performances at 7.30pm. Admission £1.00, children 50p
Sat 16: Puppet Fayre
Shows, Stalls, Games, Jumble, Refreshments 11.30am—4.30pm
Tickets from the Puppet Centre, Battersea Arts Centre, Lavender Hill, SW11 (2—6pm)
Tel: 01 228 5335

Adults and older children will be able to attend a week of top-class puppet shows every evening from August 11th-15th at the Lower Hall, Battersea Town Hall, Lavender Hill, SW11. The Puppet Centre has arranged for two Scottish companies to visit London and have invited three of London's most popular companies to perform. The shows are all very different and feature glove puppets, Bunraku style puppetry, and Mr. Punch will be rearing his ugly head!

"Whisper and Shout" begin the week with their show, "Thor's Hammer", based on a Norse legend when a Troll giant steals Thor's magic hammer. The action that follows is lively and humorous, and the show provides a feast of drama and comedy.

On Tuesday night Scotland's "Black Box' 'company present a show that is new to London, "Memories and Fantasies". Adults can share memories of the silent movies, the 1914-18 War and the variety acts of the Music Hall. The company admit "there is a message or two but not very obvious to those not looking for one"!

Anything can happen on Wednesday night—and very probably will—when you are invited by Derek Carpenter to go on "Count Spectacular's World Trip". Dracula is brought back to life with a computerised brain by this clown, juggler, stiltwalker, unicyclist and Punch and Judy Professor—(yes, puppets do appear somewhere).

"Teatime Boo" from Cap and Bells Plus on Thursday night is a show suitable for all ages and suitable for the deaf. Boo is a talented clown who has the ability to make puppets from everyday utensils, and who is fascinating to watch.

Barry Smith's "Theatre of Puppets" will perform on Friday night. Barry's company has recently won awards in Europe for their outstanding work in adult puppetry. One of the short pieces to be performed is "Pierrot in Five Masks". The puppet is manipulated by three puppeteers dressed in black and the figure is transformed by a simple change of mask. The skilful manipulation allows the puppet to move with grace and ease and the piece combines dance, mime, mask, movement and puppetry. The audience will also have the chance to meet "Mrs Jones" whose table manners leave much to be desired!

At the end of the week the Puppet Centre will be holding a Fayre in the Hall with shows, stalls and lots of fun from 11.30 am to 4.30 pm. There will be puppet books, cut-outs, finger puppets, badges, and posters on sale along with good as new jumble and refreshments. Admission is 10p.

ACROSTIC COMPETITION

My first is in sugar, but not in tea.
My second is in you, but never in me.
My third is in money, but not in pounds.
My fourth is in music, but not in loud sounds.
My fifth is in puppet, but not in its strings.
My sixth is in bird, but not in its wings.
My seventh is in honey, but not in jam.
My eighth is in tongue, but not in ham.
My ninth is in London, but not in Ostend.
My tenth is in hill, but not round the bend.
My eleventh is in daydream, but not in sleep.
My twelfth is in crawl, but not in creep.
My thirteenth is in yellow, but not in red.
My fourteenth is in slumber, but never in bed.

Scrooge

by MIRIAM POWER

Characters

SCROOGE—GEPETTO
BOB CRACHET—HANSEL
NEPHEW—PINOCCHIO
SCROOGE'S GIRLFRIEND—GYPSY
GHOST—WHITE SHEET OVER EMPTY TOILET ROLL ON STRING
TINY TIM—DUTCH BOY
CAROL SINGERS—GYPSY AND DUTCH GIRL

SCENE ONE

(*Place*—SCROOGE'S *Office*)

SCROOGE (*Sitting by the fire counting his money*): 7, 8, 9 . . .

(*There is a knock at the door.* SCROOGE *quickly puts his money away*)

SCROOGE: Humbug!

NEPHEW: Hello, Uncle Scrooge. Merry Christmas!

SCROOGE: What have you come calling at my house at this time of night for?

NEPHEW: I was wondering if you would like to come for Christmas Dinner with us tomorrow.

SCROOGE: You must be joking! Christmas Dinner indeed! Certainly not!

NEPHEW: Oh, well, Merry Christmas Uncle Scrooge anyway.

(*Door slams shut*)

SCROOGE: Humbug! . . . 10, 11, 12, 13, 14, 15, 16.

(SCROOGE *is now feeling quite tired when there is another knock at his door*)

SCROOGE: The stupid door. Humbug!

(SCROOGE *goes over and two* CAROL SINGERS *come on stage singing "Away in a Manger". They finish the carol*)

CAROL SINGERS: We are collecting for the poor, Sir.

SCROOGE: The poor indeed! There are enough workhouses around here. Why don't they go there instead of getting people to collect money for them?

CAROL SINGERS: Oh well, a Merry Christmas Sir anyway.

(SCROOGE *slams the door*)

SCROOGE: Humbug! Merry Christmas indeed. Ha ha. Crachet!

(BOB CRACHET *comes on stage*)

Have you finished your work yet?

BOB CRACHET: Yes Sir.

SCROOGE: And I suppose you will want the day off tomorrow?

BOB CRACHET: Well, if you don't mind too much Sir, I would be grateful.

SCROOGE: I do mind and I feel like taking this week's wages off you. Go before I change my mind!

BOB CRACHET: Thank you Sir. Merry Christmas, Sir.

SCROOGE: Humbug!

CURTAINS CLOSE

SCENE TWO

(*Place*—SCROOGE'S *home.* SCROOGE *is sitting by the fire eating soup when all of a sudden a ghost appears. He is loaded with chains*)

GHOST (*faintly*): Scroo-ooge! Ebenezer Scroo-ooge!

SCROOGE (*faintly*): Marley, that can't be you! You have been dead for seven *years.*

MARLEY: It *is* me Scroo-ooge, me-ee Jacob Marley. I have co-come to tell you something.

SCROOGE: What? What is it? Why do you come scaring me?

MARLEY: Seven years ago, we-ee were partners, Scroo-ooge. For every bad thing I did when I was alive, a link of this long chain was formed. I have to-oo warn you, Ebenezer Scroo-ooge. Your chain is now much longer than mine. It will be even longer still when you have to drag it around as I now drag mine. But it is not too late to change. You could undo every link of your chain if you wished.

Tonight when the clock strikes 1.00 a.m. a spirit will visit you. When the clock strikes 2.00 a.m. another spirit will visit you. Listen to them Scroo-ooge. Listen carefully, and take their advice. But BEWARE BEWARE Ebenezer Scroo-ooge! BEWARE!!

(MARLEY *floats up in the air and off the stage.* SCROOGE *trembles*)

CURTAINS CLOSE

SCENE THREE

(*Place*—SCROOGE'S *home.* SCROOGE *is lying on the stage when the clock strikes* 1.00 *a.m. off stage.* GHOST OF CHRISTMAS PAST *comes floating onto the stage covered in streamers or tinsel.* SCROOGE *springs up*)

GHOST OF CHRISTMAS PAST: I am the Ghost of Christmas Past, of Christmases long ago. Come with me Scrooge.

SCROOGE: W-W-W-Where are we g-g-going, S-S-Spirit? (*trembling*)

GHOST OF CHRISTMAS PAST: Never you mind, come with me.

(GHOST *and* SCROOGE *float around just above the stage*)

SCROOGE: It's so c-c-cold. C-C-Can't we go back?

GHOST OF CHRISTMAS PAST: No, just follow me Ebenezer Scrooge.

CURTAINS CLOSE

SCENE FOUR

(*Place—outside* SCROOGE'S GIRL FRIEND'S *house long ago. Stage is divided by black cloth with window in it. Snow is falling in front of the window. No one is in front of the window.* SCROOGE *and his girl friend are behind*)

SCROOGE'S GIRLFRIEND: It's no good Ebenezer, you can't marry me and spend all your time trying to make money. You have to choose.

(*There is silence.* SCROOGE *bows his head*)

SCROOGE: Farewell then, Elizabeth.

(SCROOGE *walks off stage.* ELIZABETH *crys alone.* GHOST *and* SCROOGE *appear in front of window then float up off the stage*)

CURTAINS CLOSE

SCENE FIVE

(*Place*—SCROOGE'S *house.* SCROOGE *is lying on the stage*)

SCROOGE: Oh, you're a stupid, stupid man, Ebenezer! Why did you choose your money?

(*Clock strikes two.* SCROOGE *sits up.* THE GHOST OF CHRISTMAS FUTURE *covered in black floats onto the stage*)

GHOST OF CHRISTMAS FUTURE: Come along quickly, Scrooge, we have no time to waste.

(SCROOGE *follows* GHOST *off stage*)

CURTAINS CLOSE

SCENE SIX

(*Place—outside* BOB CRACHET'S *house. Snow is falling. Stage is divided again by cloth with window.* BOB CRACHET *and* TINY TIM *are sitting behind it*)

THE GHOST OF CHRISTMAS FUTURE: Look through this window.

SCROOGE: Oh this is Bob Crachet's house. Tiny Tim Crachet is dying. Oh Spirit, what can I do? I must stop Tiny Tim from dying. I can do it. He *is* dying, partly from starvation. Bob Crachet told me so but I didn't care then. Oh Spirit, he is dying. Take me home. Take me home. I can't bear to see him die.

CURTAINS CLOSE

SCENE SEVEN

(*Place*—SCROOGE'S *house on Christmas Day. Clock strikes* 8. SCROOGE *wakes up and jumps up*)

SCROOGE: Oh it's Christmas Day. I'm going to give the Crachets a wonderful surprise—a 20-pound turkey. And I'm also going to Christmas Dinner with my nephew. From now on I'm going to increase Bob's wages to £10 and I am also going to give most of my money to the poor. I'm going to undo every link of my chain.

CURTAINS CLOSE

FINAL SCENE

(*Place*—SCROOGE'S *Office, Boxing Day.* SCROOGE *is making up the fire. The clock strikes eight*)

SCROOGE: I can't wait 'till Bob Crachet comes. I hope they got the turkey. I'm going to give Bob such a surprise.

(*There is a knock on the door*)

BOB CRACHET: Morning Sir.

SCROOGE: Late again as usual.

BOB CRACHET: Sorry Sir, I won't be late again.

SCROOGE: I have something to tell you Bob. I am going to increase your wages to £10.

BOB CRACHET: Oh thank you so much Sir. This will save Tiny Tim's life.

SCROOGE: That's just what I wanted.

THE END

STAGE EFFECTS

WINDOW—To make the window cut six squares in an oblong piece of cardboard. Then pin it to a black cloth with an oblong cut out of it, 11 inches wide by 7 inches high. The cloth must be big enough to stretch across the stage; the window must be low enough for the puppets to be seen through it.

FIRE—Bicycle lamp covered with red tissue paper.

LIGHTS—The play should be done in darkness with only a torch shining onto the stage.

SNOW—Cut thin white paper into little squares about this size: □ □

Then drop them on stage. They float and look very real in the torch-light. Only use them outside Scrooge's girlfriend's house and outside Bob Crachet's house.

MARLEY'S CHAIN—To make Marley's chain just join paper clips together.

Johnny's Guardian Dog

by EMMA WILLIAMS

Characters

JANE—GIRL
JOHNNY—BOY
MRS. JONES—OLD LADY
GUARDIAN DOG—BENGO
HORSE

SCENE ONE

(*A street where* JOHNNY *is leaning up against the wall, eating sweets.* JANE *comes happily up to him.*

JANE: Hi, Johnny!

JOHNNY: Urrrgh! It's you! I can't stand you!

JANE (*ignoring his remark*): Can I have a sweet?

JOHNNY: Yeah! If you go and buy some in the sweet shop.

JANE: Oh! You're horrible!

JOHNNY: Not half as horrible as your face!

JANE: You're exasperating. I hate you (*Starts to cry.* MRS. JONES *comes out of her sweet shop*)

MRS. JONES: Johnathan Michael Scott. I've been watching and listening to you. You're a bad, spiteful boy. Your Guardian Dog won't be very pleased with you.

JOHNNY: My what?

MRS. JONES: Your Guardian Dog. Every child has one.

JANE: They do? That means me!

MRS. JONES: Yes, of course you do.

JOHNNY: Ah! Shut up you silly old hag!

(*He gives the old woman a kick on the shin and runs off*)

SCENE TWO

(JOHNNY *is sitting on a tree trunk in a field on his own*)

JOHNNY (*aloud*): Now, what can I do now. Shall I dig a pit and let someone fall down into it? No, it would take much too long.

(JANE *enters on a pony*)

JANE (*shouting*): Johnny, look what I've got. A pony of my very own.

(*She trots proudly up to him*)

JOHNNY: Where did you get that?

(*Stands up in surprise*)

JANE: It was waiting for me when I got home. He's from my rich uncle in America. He's all mine. Johnny, do you think it might really be a gift from my Guardian Dog? Mrs. Jones says that if you try to be good, then your dog is good to you.

JOHNNY: Fiddlesticks!

(*He gives the* HORSE *a smack and it gallops off stage as* JANE *screams she cannot ride very well*)

JOHNNY: Ha Ha Ha! Ho Ho He He!

(*Then unnoticed by* JOHNNY *a* DOG *appears sitting on the tree stump*)

DOG: I hope you're proud of yourself?

JOHNNY (*startled*): Who said that?

DOG: That girl may have been badly hurt because of your jealousy.

JOHNNY: What? A talking dog?! I'm dreaming!

DOG: You're not. If you don't make it up to her, I'll stop all your pocket money, and football practices. I'll improve your manners and temper, and I'll give you ten years' homework to do. Well, what do you say to that?

JOHNNY: No! Please! I'm sorry. I'll be better! Watch me.

DOG: I will. But if you don't improve . . .

JOHNNY (*screaming, falls onto his knees*): I will! I will!

DOG: Very well. But remember.

(DOG *disappears and* JOHNNY *runs off*)

FINAL SCENE

(*In a street.* JOHNNY *comes up to* JANE *holding a doll*)

JOHNNY: Jane—um—er. I'm ever so sorry about this afternoon. Will you ever forgive me?

JANE: Of course I will.

JOHNNY: Oh good! Here, have this.

(*Gives her the doll*)

JANE: How lovely. Thank you!

JOHNNY: I left a bag of carrots for your pony with your mum too.

JANE: How wonderful. You're not feeling ill are you?

JOHNNY: No. Definitely not. You know, I think Mrs. Jones was right.

JANE: Pardon?

JOHNNY: Never mind. Will you come home to tea with me at my house please?

JANE: Why, Johnny, I'd love to.

JOHNNY: Great. Come on then. Thanks dog.

(DOG *appears in the air as children exit*)

THE END

CURTAIN FALLS

Play written and performed by Emma Williams with the Speakeasy Puppet Theatre in aid of the RSPCA.

Prince not so Charming

by DEIRDRE MCDONALD

Characters
THE GIRL
THE HORSE
THE CLOWN
SCENE
(*A clearing in the forest with lots of flowers and an old log. A* GIRL *is skipping through the forest with a basket and comes to a clearing. She sits down by the log and takes out her lunch*)

GIRL: This looks like a nice place to have a picnic. Golly, I hope Mum packed dill pickles, tomatoes, potato salad, salami sandwiches, peanut butter and mayonnaise, and pecan pudding.

(*As she says this a* HORSE *walks on stage*)

HORSE: Picnic? Did someone say picnic? I love picnics. Did someone say liverwurst and cream cheese?

GIRL: A talking horse! Yes, I'm sure he said something. Um—would you like something to eat?

HORSE: Yes thank you. Liverwurst and cream cheese.

GIRL: How come you can talk?

HORSE: It's a long story. Well, I once was a prince of Fineland. I was handsome, rich, strong . . .

GIRL: And modest, too.

HORSE: Yes, I was very modest. I had the best of everything until an evil sorcerer turned me into a sort of smallish horse. Now, if you will kiss me I won't be the enchanted horse, but a handsome prince.

(*Of course, she kisses him. A filmy cloth covers the stage, it lifts up and a* CLOWN *is standing there*)

GIRL: Why, you double crosser. You're not a prince! You're a clown!

CLOWN: I knew if I told you I was a clown you wouldn't kiss me.

THE END

CARTOON

SCOTT WAGSTAFF

. . . . and Photo

JACKIE WRIGHT

BRIDGET HILL

COMPETITION . . . .

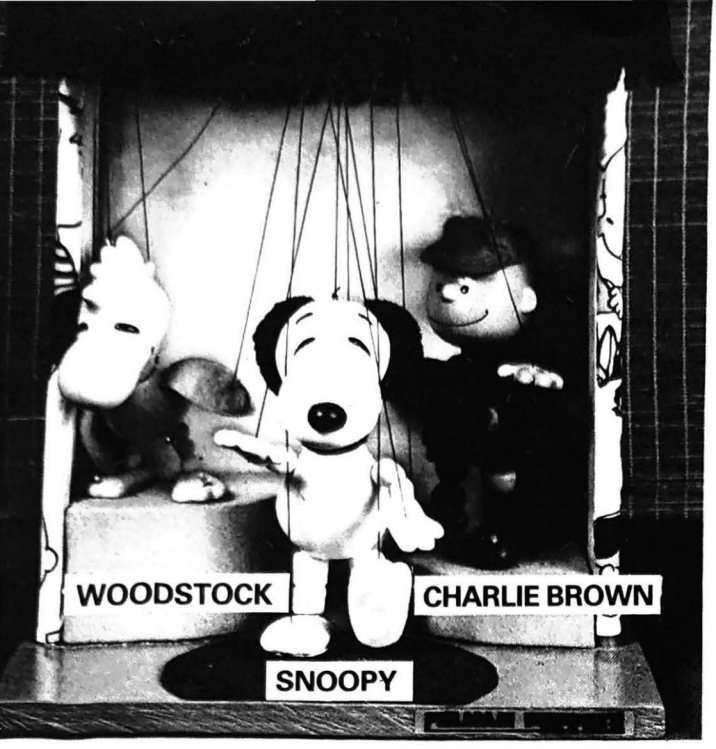
ELIZABETH HOLE

PAUL MADDISON

Competition

SARAH and LEAH GAFFEN

J. DEBORAH CRISPIN



Pelpups Write

Born in Liverpool, England, Susan Jones of Henry St. came to Canada and Keswick with her parents Syd and Shirley and older brother Steve, 10½ years ago.

Susan has been interested in puppets since the age of six when she received her first—a little dutch girl—at a Christmas party, but "string pullers" are referred to in Greek literature as far back as 300 B.C. and dolls with a wire attached to the head have been found in children's graves in Italy and Greece dating back to 100 A.D.

While there are many different kinds of puppets including string puppets or marionettes, hand puppets, finger puppets and large "dummies" similar to the ones used by the famous Edgar Bergen operated in combination with ventriloquism or "voice throwing," Susan's interest has always rested with the marionette or string puppets, probably the most difficult of all to operate requiring tremendous co-ordination.

In the beginning, Mrs. Jones says, her daughter was not too serious about puppeteering but as time went along her interest grew and her supply of dolls increased from the original one to the present number of 22—the latest addition being a Scotchman who drinks a bottle and wipes his nose with his hanky.

When Susan told her dad and mom that "one day she would like to be able to do it good" (referring to her operation of her marionettes), her parents contacted their old friend Dick Stockdale, who himself used to be a puppeteer, and asked him if he would consider showing their daughter how to operate her marionettes correctly.

It took only a short time for Mr. Stockdale to report to Susan's family that she indeed had "the beat" and that "she's good".

For sometime Susan's dad considered building her a stage on which to work with her puppets but a newspaper advertisement changed all that when they saw a "puppet show for sale" just last summer.

They thought it over and called the number in the advertisement only to find that Mr. Stockdale had his show for sale since arthritis had affected his hands so that he felt he could not continue.

She works for hours in her spare time and, with her disc-jockey father pushing the buttons for background music and handing puppets to her on cue, Susan put on her first professional show Dec. 4 at A.E. Long, where her dad works in Toronto.

Since then Susan has put on two charitable performances at York County Hospital and for Mentally Handicapped children in Keswick over Christmas and another show for CBers in Holland Landing.

As for the immediate future, Susan says the next step is to buy some cows and horse puppets possibly to be used for children's shows this coming summer.

LISA DEVEREUX, CHESHIRE—I have been collecting puppets for 2 years now. I started with a mouse and expanded to a witch. Now I have 10 puppets of all types and 1 home-made one. I have a Pelham Puppet theatre and I have put on one play called "Mitzi's Birthday Party". My friend and I did this play for a party of ten 4-6 year olds and one adult.

DAVID MITCHELL, NORTHANTS—I am a 13 year old boy, and enjoy puppets very much. At night I do my recording, and from that I do puppet shows in school holidays. The recording usually takes about 4 hours for about a 1½hr show. I have made a stage which has curtains. The stage is set on my bench which I do my woodwork on.

JUSTIN CROFT, CAMBS—I am writing to tell you about our Magical Society in Stow Longa. My elder brother Damian and his friend Andrew Wills perform the magic. Although, it is recognised as a magic society, there is an increasing demand from our bookers for puppets to be included in the act. The shows range from children's parties to stage shows, which include such tricks as a rope routine, instant newspapers to pound notes, and the Miser's dream—catching coins from the air. However, as I said, we need variety, so, helped by Andrew, I perform puppet shows for parties and stage shows.

We started this in late '78, and our first major show was in April '79, for the village church restoration fund, and we raised well over £30. The puppet play was entitled "The Key to the Castle" written by Andrew, and directed by myself (in this play we had to enlist the help of my brother). We have also performed two shows for village fetes raising £25 in all. As well as two magic shows, the former included our second presentation of "The Key to the Castle" which attracted many people and packed the hall, even the local M.P. Later, in the local newspaper it was described as "the star attraction of the afternoon for children".

The puppet shows for parties have included stories such as "The Gingerbread Man" and "The Night Before Christmas". Until these last few weeks, my puppets have been home-made with heads of papier-mache and the 'gloves' of scraps of material but are none the less very effective and easy to make. I have now started on a collection of your puppets which I am extremely pleased with and I am sure will be liked by children and adults alike. I am now converting my glove puppet theatre to a marionette theatre (a thing I had in mind when building it in the first place). We have made our share of mistakes too. Once I came onto the stage, to announce Andrew's magic show, tripped over my own feet and knocked all his props onto the floor. Unfortunately I broke the table but, because the audience thought it so funny we had time to mend everything before they had stopped laughing!

I wish all the other Pelpups good luck with their shows and hope they get as much enjoyment and reward from their efforts as we do.

M. CONSTABLE, WORCS—I have just finished doing a series of puppet shows, using my collection of Pelham Puppets, and I thought you might be interested to hear about them.

I have collected your puppets since I myself was a child and now have eleven of them. A friend designed and made a transportable theatre for me, and I am able to carry it round in the car and assemble it for each show. At the end of each performance, I allow the children to have a go with the puppets and I have also used them with my Brownie pack.

There does seem to be a lack of information about string puppets generally. I feel I have learnt entirely by experience. I've also found it difficult to get suitable stories and so have written my own. I am at present working on a "dummyrail" across the top of the theatre—to enable me to use both hands on one puppet, and for another to be held on stage—and others in the wings—always a problem.

Your puppets have been a tremendous source of pleasure to me and my family—as well as to my audiences.

WAYNE EAGLES, SOUTH WIRRAL—Last Christmas, I was in four pantomimes. I played The Villainous Innkeeper in a 5 performance production of Pinocchio produced by a group called "Youth on Show"—the cast consisting entirely of children. I played the part of the High Priest in my school play "The Coming of the Kings". What with my paper rounds, morning and evening, homework, practice ski lessons and rehearsals I had a very busy time indeed.

The week after "The Coming of the Kings", I was in two more school plays. After that it was the holidays, and I slept a lot!!

All this time I was doing about three puppet shows a week. For Christmas I got 17 Pelham puppets, a stage, props, scenery, and lights all second hand. I now have thirty-two puppets. I also got a Boy and a Girl in the 24 inch puppet range.

RICHARD SIGEE, CHESHIRE—For Christmas, I received a light-weight puppet theatre. I have formed a club with my two brothers and my friend. We call ourselves "The Jokers". We now

have six puppets. The dragon, the skeleton, giant, witch, small clown and the girl.

We find them all very satisfactory. We are about to put on another version of "The King's Magic Crown" by Wong Shin Hoe.

I find your tips in the magazine very useful. I am practising doing the head-stand, which you wrote about. I have added to this the gymnastics stunt of ten "press-ups".

Ten Press-Ups

Firstly, lay the puppet flat on the ground, holding the control in your left hand, and the yellow backstring in your right, so that you're on the left-hand side of the puppet. Gently lift up the control and the backstring to get into starting position. Then ease down both the control and the backstring. Repeat ten times over, and you have completed ten press-ups.

ROSS PRIOR, AUSTRALIA—I have many Pelham Puppets, and have performed many times. I have recently performed some puppet items in a large hall, to an audience of approximately 400 people. I like drama and I am also a magician. I perform alone with all types of puppets. I do the most difficult manipulations with more than one puppet. I make up most of my own plays and acts. I entertain at parties and concerts. I have been working with puppets nearly all my life, and enjoy Pelham Puppets very much. Unfortunately, puppet performances are quite scarce in Australia. As well as our own Australian Marionette Theatre, we have some overseas puppet companies who perform here.

RICHARD HUME, BRADFORD—My neighbour Andrew Ledgard and myself have a very good puppet play, which we don't really have time to practise. We are working on it now by making props for the show. The play lasts ¾ of an hour. This isn't including intervals. Andrew has done the lighting, which is a proper spotlight, and an inspection lamp, which lights up the stage very nicely. The stage I have is very big, and is a bit of a nuisance. I have seen a smaller stage, which is easier to assemble, in a book at school, which I might ask my father to make for me.

HELENA WHALL—My name is Helena Whall and recently my friends and I have been performing puppet plays for our area. So far the plays we have done have been "Beauty and the Beast", "Hansel and Gretel", "Rumpelstiltskin" and "Thumbelina". The money we raised has gone to the Cambodian Appeal. Altogether we have 18 puppets. We have made two puppets and they have been very successful.

SARAH POWELL, SUSSEX—In the summer I did a puppet show in aid of the church restoration fund, it went really well, and we raised £19. I have 20 puppets now, and at last I found a good, way to store, or keep them. I used to hang them on an old stand used for goods at a chemist, now I keep them in their boxes because the stand became too crowded. I have a large cardboard box on its side and I slide the puppet boxes in so they're like drawers. For my Christmas puppet show, I made a Christmas tree puppet out of wire covered with tinsel. There are feet coming out of the tub it is in. I stuck on two eyes and it danced. It was very successful.

SARAH JERVIS, CANADA—I am very interested in puppets. I was born in Cornwall and every time we visit my grandparents, I buy one of your puppets, because I cannot buy them here. I have Pirate, Witch, Macboozle, and the Horse. With help from my mum and dad, I made a wonderful stage. My friend Sophia and I have performed puppet plays at our local library, and for the Cubs, as well as the Church Hall. I have written all the plays; I think the best was Jack and the Beanstalk (which was a bit different from the usual version). We made the beanstalk as a puppet so that it could grow in front of the audience—and it did very well.

I find it best to use well known stories for my plays, because my audience is usually quite young, and find it easy to follow. I am working on "The Elves and the Shoemaker".

IAIN STRICKLAND, SOUTH AFRICA—I would like to tell you about the puppet shows on our T.V. There was a show called Senor Omor which told the story of a spanish onion that lives in a kitchen with an unfriendly chef. The marionette company that put this production on, also puts on marionette shows in Johannesburg. I have seen many of their shows, as well as their puppet studio, which is a dressing room in a theatre that has been converted into a puppet studio. In this studio they make the puppets' costumes, decor and props, as well as storing all of the above. Their puppet theatre is fully collapsible. Unfortunately, the "Muppets" are not on our T.V. at the moment, but hopefully will be on in the near future. I'm building a fully collapsible theatre and hope to finish it by the end of the year. I'm still in the process of designing the theatre, and also, I am working on another puppet show to put on. I'm hopefully going to get bookings for nursery schools and schools, but I will have to see what happens in the future.

SUSAN JONES from KESWICK, sent us a most interesting article from her local paper, all about her puppet activities (see page 14).

The following is a list of Pelpups who would like Pen Friends:

HANNEKE STADE, Rosemondsingel 13, 2651 A W Berkel en Rodewijs, The Netherlands. Penfriend 18-25—puppetry, walking, cycling, swimming, cooking and music.
DIANE DESMOND, 17 Warren St, Everett, Ma., U.S.A. 02149. Girl, any age, English-speaking, gymnastics, puppetry, stamp collecting, animals and letter writing.
CLAIRE ROBINSON, 2 Richmondfield Drive, Barwick-in-Elmet, Leeds LS15 4ER. Boy or girl, 11-13—Horse riding, puppetry, swimming, gymnastics, pop music.
EMILY CARBERRY, Benbuie, Moniaive, Thornhill, Dumfriesshire. Girl, 8—10, from U.K. Horse-riding, stamp collecting, music, reading.
GILLIAN BLACK, 3 School Road, Redding by Falkirk, Scotland. Girl, 10—12, English-speaking from anywhere outside U.K. Swimming, knitting, animals, reading.
KATHERINE DALE, 5 Gainsborough Close, Winstanley, Wigan, WN3 6EL, Gt. Manchester. Boy or girl, English-speaking from Canada or Australia. Cycling, sewing, reading, rollerskating, puppetry, cycles, swimming.
MATTHIAS MEUGE, Hermann-Löus strasse 37, 2391 Tarp, W. Germany. Boy or girl, 14—16, speaking English, German or Danish, from anywhere except Germany. Reading, biology, animals, stamp collecting, puppetry, sports,
LOIS SHAILAND, 64 Oakmead, Farncombe, Surrey, GU7 3RQ. Girl 11—12, from any country except New Zealand, Singapore or England. Piano, drawing, reading, letter writing.
KAREN KEISE, 104 Hugh Rd., West Smethwick, Warley, W. Midlands, B67 7JI. Girl 11—13 speaking English or French from anywhere outside U.K. Stamp collecting, reading, dancing, drama, gymnastics, sport, music and puppetry.
JACQUIE GROVES, Warren Camp Farm, Sutton, Market Drayton, Shropshire. Girl 10—12 from anywhere outside U.K. Gymnastics, music, dancing, swimming, reading and animals.
GRAHAM RUDDICK, Treetops, Pinewood Rd., Sands, High Wycombe, Bucks, HP12 4DD. Boy, 9—10, from Belgium or France. Football, animals, puppetry, music and food.
JOANNE ROBINSON, 163 Sunnybank Rd., Mirfield, WF14 0JG. W. Yorks. Girl 10 years old, from anywhere except U.K. Horse-riding, collecting foreign dolls, stamps, puppetry, reading, letter writing and dogs.
JEFFREY WICKSTEAD, Box 30, Gladstone, Manitoba, Canada ROJ-OTO. English speaking from anywhere in the world. Reading science-fiction, movie-making, art, and collecting postcards.
YVONNE MOFFAT, 21, Knightsbridge Road, Dechmore, W. Lothian. Boy or girl, 12—14, from anywhere outside U.K. Music, puppetry, dancing, stamp collecting, youth hostelling and chess.
PHILIP CROSS, 2, Wulfrun Lea, Ryton, Shifnal, Salop. 7—8 from anywhere. Puppetry, gardening, collecting cacti, football and reading.
LORRAINE SNAPE, 161, Wimborne Rd., Poole, Dorset, BH15 2EE. 9—10 from U.S.A. Gymnastics, Majorettes and puppetry.
PHILIP S. H. WONG, 210-V, Block 13, Dorei Close East, Singapore 0513, Rep. of Singapore. Boy, 17 from anywhere in the world.
KRIS JEUSEU, P.O. Box 527 Alnia, Nebraska 68920, U.S.A. 12—14 English-speaking from anywhere. Ballet, horse-riding, swimming, reading, piano, flute and puppetry.
MARY-KATHLEEN DELICAET, 21, Doncliff Dr., Toronto, Ont, Canada M4N 2E5. 12—15, anyone who speaks English or French, but not from Canada. Puppetry, sailing, syncro and stamp collecting.
ROSS PRIOR, P.O. Box 48, Riverside, Dimboola 3414, Victoria, Australia. 14—16. Boy or girl. English-speaking, Puppetry, magic, languages, piano, art and drama.
TONY BIRD, 74 Abbey View Rd., Moredon, Swindon, Wilts, SN2 3EG. 17, boy or girl from Scandinavia. Photography, reading, listening to pop music, pistol shooting and tennis.
SHELLY LEACHMAN, 671 Mills Rd., Sacramento, Calif. 95825, U.S.A. 8—10, from anywhere except Sacramento. English-speaking. Basketball, soccer, collecting bottlecaps and animals.
SHOSHANAN EPSTEIN, 4064 S.W. Cullen, Portland, Oregon, U.S.A. Dancing, reading, puppetry and collecting foreign coins.
M. DORNER, 8802 Windsbach/E.V. Studienheim, W. Germany. Boy or girl, speaking English or German, Puppetry, classical music, stamp collecting. He belongs to the boys' choir.
KEITH GILLAN, 10 Baird Rd, Ratho, Midlothian, Scotland. 9—12 boy from U.S.A., preferably California. Travelling, trains, maps, puppetry, hillclimbing and adventure stories.
DEIRDRE MCDONALD, 615 South 14th Ave., Yakima W.A. 98902, U.S.A. 10—12 boy or girl, from anywhere. Violin, birdwatching, writing letters and stories, drawing, reading, animals, crafts, photography and puppetry.
JOANNE TATHAM, 81 Bracken Rd., Bughorse, W. Yorkshire. 8—10 girl from anywhere except U.K. English-speaking. Puppetry, piano, art, reading and jokes.
STEPHEN FLETCHER, The Mount, Tir-y-Frou Lane, Pontybodkin, near Mold, Wales CH7 4TU. 11—12 from anywhere. Stamp collecting, piano, reading, puppetry, writing letters.
KAREN LARSON, 1709 Dollar Lake Dr., Kent, Ohio 44240, U.S.A. Boy or girl, preferably at boarding school. Reading, writing plays and stories, acting, collecting toys and books.

Pelpups please contact:
JESSIE MARSHALL. P.O. Box 928 Gaboroue, Botswana would like to hear from any Pelpups living in Botswana.
STEPHEN MCGEE, 6A Victoria Grove, Folkestone is looking for someone to assist him with his shows.

The Play-writing Competition is always open. Plays received will be filed and judged just before making up the next magazine. Please remember these plays must be original. Try and get as much action into them as possible. That is what makes a good puppet play. Clear writing and layout will be considered in judging the winner. Please be sure to put your name and address at the top of your play. A puppet to your choice is awarded for each play printed. Vent puppets may not be included in your choice.

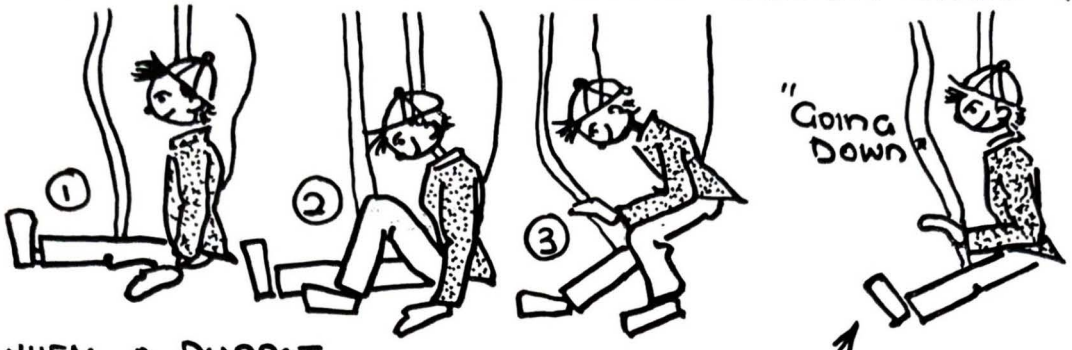
SPOT THE DIFFERENCE

①

②

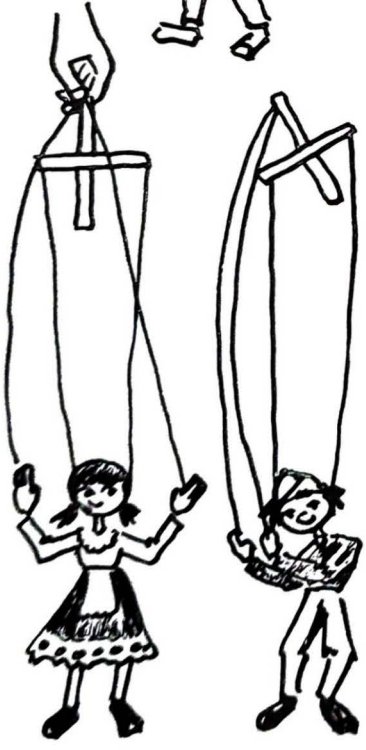
PUPPET PRACTICE

FOR BEGINNERS & SOME OLDER ONES TOO !



WHEN A PUPPET SITS DOWN ON THE FLOOR LIKE THIS ↗ DONT MAKE HIM GET UP IN THE SAME MANNER I.E. JUST YANK HIM UP THERE IS NO SUBTLETY TO THAT. MAKE HIM GET UP IN A NATURAL MANNER AS IF HE IS DOING ALL THE WORK. THAT IS PULL A LEG STRING, AS IN (2) SO THAT HE BENDS HIS KNEE THEN PULL HIM UP. YOU WILL ALMOST HEAR HIM GRUNT.

PUPPETS SHOULD ALWAYS TAKE UP NATURAL BALANCED POSITIONS. YOU SHOULD NEVER GET THE IMPRESSION THAT THE STRINGS ARE THERE TO STOP THE PUPPET FROM FALLING OVER AS YOU DO WHEN YOU SEE A PUPPET LEANING OR LOLLING. THIS IS A SIGN THAT THE PUPPETEERS ATTENTION HAS WANDERED OR HE IS LIKE THE PUPPET — TIRED !

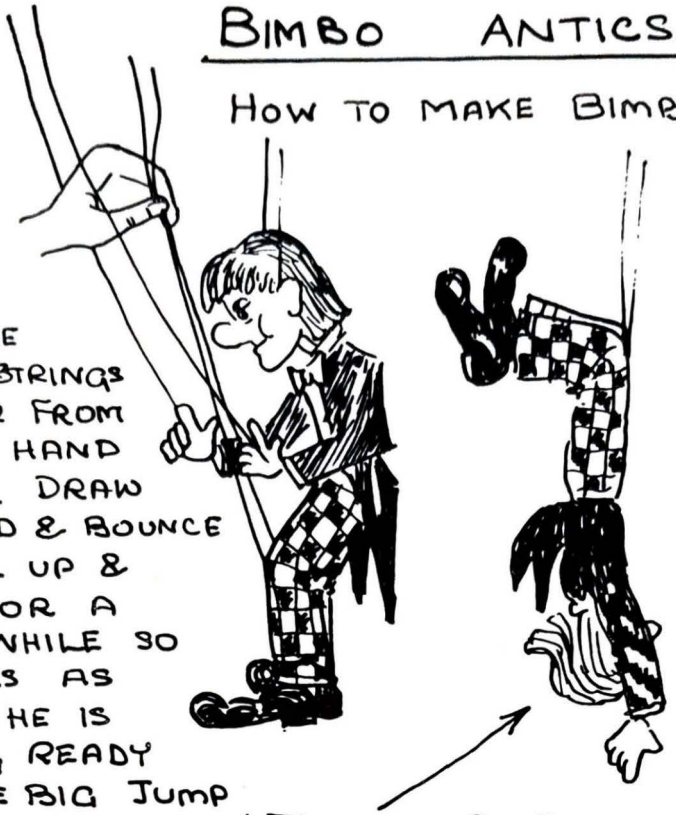


HERE IS A USEFUL WAY TO MAKE A PUPPET DANCE ON THE STAGE USING ONLY ONE HAND. YOU COULD THEREFORE HOLD ONE IN EACH HAND FOR SAY THE FINALE OR A GAY DANCING CROWD SCENE.

TILT THE FRONT OF THE CONTROL STRAIGHT UP IN THE AIR & HOLD BY THIS BAR WHICH IS NOW VERTICAL. YOU WILL SEE THE HANDS OF THE PUPPET COME UP & BY BOUNCING & ROTATING THE CONTROL FIRST ONE WAY THEN THE OTHER SHE SWIRLS AWAY TO THE MUSIC & LOOKS GOOD. IF YOU ROCK THE HEAD BAR AT THE SAME TIME YOU GET ADDED MOVEMENT OF THE HEAD & ARMS.

BIMBO ANTICS

HOW TO MAKE BIMBO DO A BACKWARDS SOMERSAULT & NOT GET INTO A TANGLE

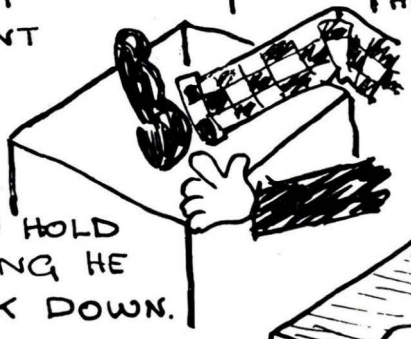


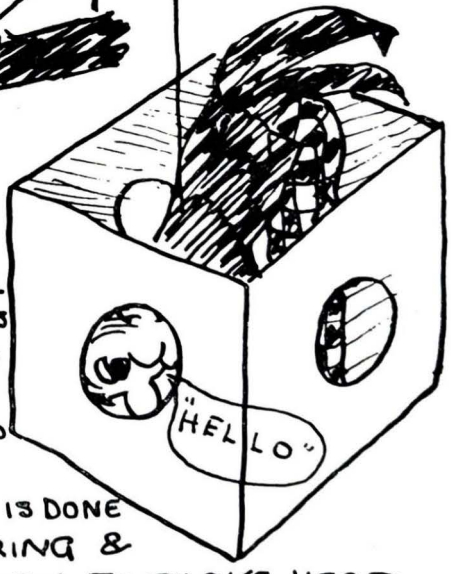
TAKE THE TWO LEG STRINGS TOGETHER FROM BETWEEN HAND STRINGS. DRAW FORWARD & BOUNCE CONTROL UP & DOWN FOR A LITTLE WHILE SO HE LOOKS AS THOUGH HE IS GETTING READY FOR THE BIG JUMP ONE! TWO! THREE! JUMP & PULL LEG STRINGS RIGHT UP LOWERING CONTROL UNTIL HANDS ARE ON THE GROUND.

IF YOU GET YOUR FINGERS BETWEEN LEG STRINGS YOU CAN APPLY ALTERNATE PULLS ON THEM TO MAKE HIS LEGS KICK.

YOU CAN DO THIS WITH ANY PUPPET PROVIDED IT IS NOT HOLDING SOMETHING LIKE A BROOM OR A BOTTLE.

HE LIKES PUTTING HIS FOOT INTO THINGS & IF IT IS A YOGHURT POT HE WILL GET IT STUCK THERE OR CLIMBING INTO BOXES





BIMBO HAS A VERY FLEXIBLE NECK JOINT IF YOU HOLD THE BACK STRING & LOWER CONTROL HE WILL LOOK FORWARD. IF YOU HOLD THE NECK STRING HE WILL LOOK DOWN.

BIMBO LIKES TO SIT ASTRIDE A BARREL PARTICULARLY IF IT HAS NO BOTTOM TO IT. SO HE CAN SEE THE UPSIDE DOWN WORLD WHEN HE LOOKS THROUGH IT. THIS IS DONE BY HOLDING NECK STRING & LOWERING CONTROL. ROCK CONTROL TO SHAKE HEAD.

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